545 troups in villages which gave performances in the community houses. Interest in the theater was considerable, and the bigger theaters at Tallinn and Tartu were able to retain their high artistic level because of the generous support which they received from the Culture Fund.

531 Art. Estonian peasant art consists mainly of woodcarving with decorations of floral motifs in northern Estonia and geometric patterns in the South. Metal work was less popular, although there exist numerous silver articles such as brooches, pins, chains and rings. Different kinds of Viking brooches are popular among Estonians today. Estonian national costumes, worn with jewelry, demonstrate the decorative abilities of Estonian women.

000 In modern Estonian art painting has been the

Annex "A," Subparagraph 4,
Sociological Background

ARTISTIC AND INTELLECTUAL EXPRESSION

•531 Folk art. Livonian folk art is rather meagre. If we compare the Livonian national dress, which is now completely out of use, with the Estonian and Latvian dress we can see that the Livonian clothing is far inferior in beauty. The same poverty appears also in the Livonian wooden articles. The small Livonian tribe has not been able to maintain its traditional popular art, nor has it accepted any fruitful influences from the Latvian folk art. But when the Livonians long ago were an independent people, the situation was quite different. Much silver jewelry was found in their former habitat, which gives evidence of the careful work, the variety of form and the artistic talent of the early Livonians.

533 Folklore. The lion's share of the present
177 Livonian song repertoire is simply translated from Latvian, but original songs are rare. Old features common to Estonian and Finnish songs have not been preserved. Interesting perhaps is the inclination of the Livonians toward the alliterative beginning rhyme, which is typical of Balto-Finnic folk songs. Many of the Latvian songs were borrowed by them a few generations ago, so that they now have a firm Livonian popular tradition already. Some of the Latvian folk songs (the old four-

1: Karutz--18 E-4 (no date) 1925 E1 Europe
Estonians RG4

/22/ The Estonians.

II.

The Estonians' original clothing was probably, as elsewhere in the birch territory, made of bark and of hide and fur. Later they learned to twist yarn out of all kinds of vegetable fibers and to dye, spin and weave it. They also learned to mill sheep wool into felt and to spin and weave wool, cow's hair and horsehair. In the Kalewipoeg, the old literary source, there is mention of white, dotted shirts, dresses with gold threads, headbands with colorful stripes, colored scarves and colored belts. Thus the Estonians have always taken great pleasure in color. Even today this enjoyment of color is still present, but of course only in a diminished degree. The shirts of the women are decorated by having patterns woven into them. The stockings have patterns knitted into them. The narrow belts of both sexes which are made on the hand-weaving frame and with small weaving boards have colored designs. Both are disappearing, and with them the last remains of ancestral costume. On the belts the patterns are in a chain and show rhombic fields, rows of hooks, swastika and star configurations. They remind one at once of Near Eastern carpets and surely go back to them, i.e. the designs, not the belts themselves which have always been customary for the indigenous long frocks. White frocks, of which the Kalewipoeg speaks, still occur today as women's coats with white and green edges. They are buttoned in front right over left. In the back they are slightly gathered on both sides so that they are a little loose in the hip. They are similar to south Slavic styles. The long blue linen frocks (Figure 26) are peculiar. They have a shirt-like opening in the front which is closed with buttons--formerly it was closed with silver buckles--through two narrow pieces of the same material which are sewn onto the back edge of the sleeveless sleeve holes and almost hang down to the ground /sic/. These pieces are now ornaments, and also whips with which the woman keeps the sheep and the children under control. Originally they were the sleeves which were cut away when the long ornamented shirt sleeves became the fashion and were supposed to remain visible. Then they deteriorated into strips. The street coat of Turkestani Sartin (see this atlas, Volume I, page 113, Figure 4) shows a similar development of the sleeve becoming super-

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291 fluous, but of course for different reasons. This coat is pulled over
531 the head from the back and gathered in front of the face in order to
cover and complete the closing of the short horsehair veil. The sleeves are laid back and stitched together on the back. Stripes woven into the material, as in the shirts, are still seen in towels, in the decorative cloths of the saint's shrine in the corner of the old rooms in Settukesi, the Estonian territory near Lake Peipus, and in bandanas. On the island of Hiiumaa there still occurs a costume consisting of a woven wool frock with red and blue vertical stripes, a bodice sewn onto it, a small jacket of white linen with small vertical pleats pressed into it, a red wool bandana which is intertwined with the braids, and lies like a crown on the head and then falls down to the shoulders in two broad ribbons (Figure 7), a leather belt with punched brass sheets and brass buttons and with an appendage in back of fourteen pairs of brass chains which come together in the middle in a ring. The belt also has a knife sheath of engraved lead with year and house sign, and a small wool money pouch (Figure 30). Only on the island of Moon do the Estonians wear a flat, multi-colored, round, lid-shaped cap on their short-cropped hair. With it they wear a blue frock and red stockings. Formerly much work went into the head coverings which were made sometimes tower-shaped, sometimes crown-shaped, high or low, pointed
301 or round, of cardboard or cork and wool or linen. Some of the Estonian women on the mainland still own very rich ornaments of silver buckles, chains, rings, hangings, small disks and sometimes huge bent breast plates. Disks with a cross cut out of the middle were called pater. They originate from the time before the Reformation; otherwise they liked to use Russian, German and Swedish coins for such hangings. Figure 9 1/1 shows a disk with the Estonian coat of arms (three leopards), with the sign of the craftsman, and the silver stamp. The last two have been required in Riga since 1542, in Reval since 1547 "with the town sign /teken/ and everyone with a sign /teken/ of his own." The disk in Figure 9 1/1 is bent outward in the center like a shield, has an eight-cornered star and is bound around the outside with a ribbon.
/23: Illustrations./

/24/ The Estonians.

III.

0001. -2. Physical types. 3. Old men's costume. 4. Grinding the potter's

1/1 [See 1: Karutz, E1 Europe, Cat. 116, p. 17a---Analyst]